



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

books will be stated and the titles of Icelandic articles in periodicals will be given in that language also (not in English only, as now). One looks in vain for Mr. Hermannsson's own name among the authors—it surely deserves a place there. In its present form the volume is most welcome—it is indispensable to anyone interested in modern Iceland.

CHAS. A. WILLIAMS.

University of Illinois.

ESAIAS TEGNÉR'S FRITIOFS SAGA, edited with introduction, bibliography, notes, and vocabulary by Andrew A. Stomberg. Rock Island, Ill., 1914. Augustana Book Concern. Pp. 197.

Of all Swedish texts that could be edited for use in American schools none is more important than *Fritiofs saga*. Whatever else is or is not edited, this must not be omitted, and it deserves and requires an edition of the highest quality attainable. *Fritiofs saga* was in this country first edited with a critical introduction, bibliography, and notes by George T. Flom (1909).¹ Largely owing to the lack of a vocabulary and the use of an old orthography, and owing to the fact that it was prepared primarily to fill the needs of the college and graduate student, Flom's edition was not adapted to the needs of the larger field of instruction when, during the year following its appearance, the subject of Swedish began to be introduced into American high schools. Stomberg's edition is thus the first one that attempts to meet the needs of the present day.

In the preface Stomberg says: ". . . the different English translations alone number approximately twenty. In German the number is almost as high." Flom, however, gives a list of twenty-five complete translations into German (Introd. pp. XVI-XIX).

While the introduction is fairly adequate, I am of the opinion that a work of the importance of *Fritiofs saga* should be accorded a more elaborate treatment. I would also suggest including a brief connected account of Scandinavian mythology (cf. the editor's preface) covering, if necessary, twenty-five pages; in the notes the editor could then refer to page and line number of the chapter on mythology. A general knowledge of the mythology should, if possible, precede the reading of the poem.

The text used is apparently that of Lindvall's school edition, with its inconsistent attempts at modernization along certain lines; e. g., *himlen* has usually (?), but not always, been changed to *himmeln*; *den andre*, to *den andra*, etc.

We shall now turn to the notes. In the preface the editor says: "*Fritiofs Saga* abounds in mythological names and terms, as well as in idiomatic expressions, and the preparation of the explanatory notes has therefore been a perplexing task." How are these difficulties solved? The next paragraph of the preface begins: "It has not been thought necessary or desirable to translate many idiomatic expressions in the text, as the vocabulary ought to enable the student, without the assistance of a lavish supply of notes, to get at the meaning." Attention is then called to the stimulating effect on the student of wrestling with the difficult sentences. At the head of the notes we find the

¹ Published by the Engberg-Holmberg Co., Chicago.

remark: "The commentaries of F. W. Lindvall's school edition of *Fritiofs Saga* have been extensively reproduced." The editor found in the well-known little Lindvall edition, which has until now been widely used in our Swedish classes, a properly measured and accurately prepared treatment of the mythological and cultural matters. But besides notes of the type just mentioned, and besides the largely omitted notes on passages difficult for the student, an American edition suitable for high schools and colleges should also contain notes on the language (dealing chiefly with the differences between the language of the poet and normal written prose) and on literary matters. These two important types of notes are in Stomberg's edition all but entirely neglected. Flom's edition of *Fritiofs saga*, which has also been drawn upon for many of the notes, does indeed devote a reasonable amount of attention to literary matters, but stylistic notes are few. Of Stomberg's notes those that are clearly original and not suggested by notes in the two sources are largely limited to translations and references to earlier notes or passages in the text. I do, of course, not criticize the adaptation of the notes of already existing commentated editions. What I do want to call attention to in the book before us, is the apparent failure on the part of the editor to make a reasonable attempt to supply the deficiencies of his predecessors, deficiencies that in the case of the Lindvall edition were due to its being prepared for entirely different conditions. Moreover, the editor even copies *belated* comments, which, more than anything else, shows that he has not studied the text of the poem in a consistent search for matters that needed comment. He has not attacked the problem of editing our foremost literary work with a sufficient degree of independence.

Language matters that should have been commented on are, to mention only a few from the many: *skön Ingeborg, allen, samma guld din hjüssa målar, sule, ban, de skönsta, talle, en ting, kanskê, båga* (the vocabulary gives only *båge*), *drotter* (the vocabulary gives only plur. -*ar*), *ann* (written thus XXIV, 198, but *ann'* IV, 31).

Unnecessary, because they deal with too elementary matters, or because the definitions involved are in or belong in the vocabulary, are such notes as that on *väl* (IV, 10), *snäckorna* (V, 4), *tänk på* (X, 1), definite form of noun for possessive (XI, 4), *i vinter* (XVII, 18).

There are a number of belated notes: I, 33 (earlier occurrence in the stanza immediately preceding), IV, 18 (earlier I, 25), V, 4 (III, 148), X, 7 (same canto, stanza 1), X, 8 (*skefna'n*; cf. *aftonrodnan*, VIII, 237), XI, 29 (IV, 27), XII, 19 (IV, 5), XXII, 16 (*böndren*; cf. *händren*, II, 5).

The notes contain a few errors. For instance, in the note on *Ej Norden förr sett två så sköna* (I, 1), Stomberg says of the omission of the auxiliary: "Such omissions are common in subordinate clauses and in poetry." But this should rather be called a vague statement than an error, for the meaning is no doubt approximately what in a more careful statement would read: "The auxiliary of the present perfect and past perfect is in subordinate clauses very often omitted in the written language (but never in the spoken language); in poetry it may be omitted also in principal clauses." In I, 6 we are told that *såg* is past subjunctive, "regular form *såge*." It is the indicative, used as a subjunctive (cf. English: "If I was in his place"). In I, 9 one of the alternative translations given is clearly not intended by the poet. In II, 18 *hel* is not

present (=“*heter*”), but past tense, for *hette* (cf. *het* in III, 62). In III, 62 we are told that *het* is an abbreviation of *hette*; on the contrary, *het* is the older, strong form (cf. German “hiess”). In *till spillo* (VIII, 466) we have not an antiquated dative, but a genitive. I should suggest that in the note to II, 28, it be stated that the *Havamal* is one of the poems of the Edda; similarly in the note to XXIV, 23 concerning the *Voluspa*. In the note to II, 39 it would be interesting for the student to be told that *Frej* is the brother of *Freja* (mentioned in I, 6 and note).

In the index to mythological terms the reference under *Nanna* should be to Canto I, not II. I have noted four words in the wrong place alphabetically, *Frigga*, *Hel*, *Nordre*, *Södre*.

My review of the vocabulary must be preceded by an explanation. The preface states that I have carefully revised the vocabulary. My revision, however, covers only the first three cantos; in addition, I made sporadic remarks on an early set of proofs of the vocabulary.

Apparently, the number of words and meanings omitted from the vocabulary is very large. In Canto XXIII, within 27 lines, there occur three words that are omitted (*pelare*, stanza 13, *allvarlig*, 14, *uppgörnska*, 16). Sporadic omissions that have come to my notice—I have made no extensive search for missing words—are *den*=whom (V, 17), *båda*, numeral (VI, 1), *huld* (VI, 2), *båda*, verb (VII, 17), *trakt* (VIII, 391), *brott* (VIII, 441), *yta* (X, 1), *snöa* (X, 5 and 8), *mången*=many a (XVII, 19). References to the lexicographical form are sometimes neglected, e. g., *kvad* (X, 1), though “*famn*, see *finna*” is given. Not a few words in the vocabulary are in the wrong place alphabetically, e. g., *alltren*, *alltså*, *berömda* (apparently not intentionally given), *brasa*, *drag*, *där*.

Errors and slips are fairly numerous in the vocabulary. For example, *eke*, though an independent word, is given under *ek*; the editor seems to have confused the phrase *av eke* with such cases as *på färde*. *Skygd* is given as indeclinable, although it may be used with the definite article (see SAOL); after *hast* and *öde*, on the other hand, the word “indeclinable” should be added. In giving the inflectional forms of *kärnsfur*, the editor seems to have confused *fur* and *fura*; similarly, *åder* and *ådra*, *ända* and *ände*, *yra* (*yrde*) and *yra* (*yrade*), respectively, have been confused. Under *ligga* the past participle *legad* should be omitted. Under *like* we read: “no definite singular,” although SAOL gives this. Under *låg* there is a reference to *lägga* instead of to *ligga*. *Låna* is given twice, the second *låna* being a misprint for *läna* (text, IX, 9 and XII, 138). The plural of *maka* is not *makar*, but *makor*. For *pris* the plural is omitted. The definite form of *purpur* is given as *-et* instead of *-n*. Both *tvenne* and *tvänne* are given (does the text, by a slip, contain both spellings?). *Utav* is given twice; no doubt the second *utav* should be *utur*. *Uppbära* is given twice, both times in the wrong alphabetical order. After *uppsparka* the conjugation is not indicated. In a few instances the past plural of strong verbs with a root vowel differing from that of the singular is omitted (as under *omgiva*, *simma*).

Perhaps the most striking characteristic of the volume is the excessive number of misprints. The introduction contains five or six misspelled words; in the text I have noticed about a dozen, besides the frequent use of the older *fv* and *f* for *v* (of which I have observed eleven cases in the text, one in the notes, VIII, 156, and two in the vocabulary, under *gälla* and *ek*). Also in the notes

misprints are common. In several instances the canto number is inconsistently given with Arabic instead of Roman numerals. Under IV, 30 the reference to Canto II should be to Canto III. On page 149 the heading "CANTO XXIII" should be omitted, and the immediately following "Line 16" should be stanza "16." In the vocabulary the misprints and typographical inconsistencies are very numerous, and of many kinds; see for example under *adel*, *bad*, *bero*, *bestiga*, *bifall*, *brygga*, *lugn*, *mänskoöde*, *smög*, *sommarnatt*, *stjärnenatt*, *stålbåge*, *tolvt* (text correctly *tolft*, III, 23).

The general appearance and the make-up of the volume before us can be criticized as being along certain lines unattractive, unconventional, and impractical. The main points of criticism are these. The name of the book does not appear on the back of the binding, but only on the cover. It could have been omitted from the cover, but can not properly be missing from the back. Ornamental headpieces and tailpieces, used on the first and last pages, respectively, of the preface, introduction, notes, and vocabulary, are not in place in a text-book. The unattractive use of extra leads between lines to make vocabulary columns of equal length (e. g., p. 171) is a device that is typographically unnecessary in all cases where it is resorted to in this volume. The table of contents is in an unusual place,—at the end of the volume, instead of immediately after the preface. It would have been a great assistance to the student, especially in looking up references from the notes to various parts of the text, if the number of the canto were indicated at the top of each page of the text. Much time would also have been saved for the students in reading the notes, if the cantos containing stanzas had the lines, and not merely the stanzas, numbered.

A. LOUIS ELMQUIST.

VALDA BERÄTTELSE AV SELMA LAGERLÖF, edited with notes and vocabulary by Jules Mauritzson. Rock Island, Ill., 1913. Augustana Book Concern. Pp. 153.

This volume contains the following five stories: *Silvergruvan*, *Bröllopsmarschen*, *Morbror Ruben*, *Kejsarens syn*, and *Ljuslågan*. Of these the first two deal with Swedish conditions, the third is not bound to any locality, while the last two are localized in Italy and the East.

This text-edition is entirely without an introduction, or even introductory comment in a preface, which is unusual for a book of this kind. A page or two devoted to the life and works of the author would have been sufficient. (It may be that the editor was influenced in this matter by my edition of "Selections from Selma Lagerlöf's Nils Holgersson," which, however, is not an entirely parallel case; see Alexis' review of this in *Proceedings*, Vol. II, pp. 220 f.).

With only one or two exceptions the notes are translations of idiomatic expressions or of sentences containing such, and in no case is comment made on the grammatical point involved. The student's mastery of the language would undoubtedly have been furthered by some explanation, for instance in cases like *stack kungen ut huvudet* (page 5), *hade stigit honom i ögonen* (8), use of *han*=you (10), *tyckte sig ha växlat* (11), *det var sant* (81). A few notes